

1907
June 14
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C. 3

HIGHLY IMPORTANT

Works of the Early English School

AND

PICTURES BY OLD MASTERS

On Friday, June 14, 1907

ILLUSTRATED CATALOGUE, PRICE 2s. 6d.



IMPORTANT SALE OF ENGLISH PICTURES.

Times

15

Messrs. Christie, Manson, and Woods
some highly important works by artist
English school, from numerous private
pictures by old masters, the property of
the late Lady Kortright, of Grosvenor
of Lord Falkland, the trustees of the National
collection, &c. The total realized
amounted to £32,222.

Over one-third of the day's amount
two pictures. Raeburn's stately
of Mrs. Hart, daughter of Sir
Stanhope, L.C.J. of Scotland, standing
in white dress, black coat, lined with
fastened at the neck and thrown over
canvas, 94in. by 59½in. ; was painted
now sold by order of the trustees
J. Hotchkiss, of Crookston, Paisley
3,000 guineas, and after about half an hour
6,600 guineas to Messrs. Agnew.
Raeburn portraits of note, one of
Hailes, wife of Sir David Dalrymple,
white dress and black jacket, which was
29in. by 24in., and this was also
also by Messrs. Agnew; the portrait of
Major Robert McGregor, of the
Persian interpreter in the field (in uniform,
holding his sword), 48in. by 38in.—300 guineas (W
were among the anonymous purchasers.

The second highest price was paid for
Captain F. H. Huth's German landscape
scape with figures and a windmill
staff, is standing beneath a tree
cows and a flock of sheep
are seen through the trees
landscape, which was painted by
de La Warr's sale in 1851
from 700 guineas to 1,000 guineas
and a fine view of the
some of the most
half an hour
cr I
100

Arthur Kay
21 Winton Drive
Glasgow

CATALOGUE

OF

Pictures by Old Masters

THE PROPERTY OF

LADY KORTRIGHT

Deceased; late of 2 Grosvenor Crescent, S.W.

(Sold by Order of the Executors)

ALSO

HIGHLY IMPORTANT

WORKS OF THE EARLY ENGLISH SCHOOL

From Numerous Private Sources

AND

Pictures by Old Masters

Sold by Order of

VISCOUNT FALKLAND

Pictures by Old Masters

FORMING PART OF

The Massey-Mainwaring Collection

(Sold by Order of the Trustees)

AND FROM DIFFERENT PRIVATE SOURCES

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On FRIDAY, JUNE 14, 1907

AT ONE O'CLOCK PRECISELY

May be viewed Three Days preceding, and Catalogues had,
at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 King Street,
St. James's Square, S.W.

1907
June 14
LochK
C.3

L. 65593

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required* ; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale ; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

On FRIDAY, JUNE 14, 1907,

AT ONE O'CLOCK PRECISELY.

*The following are Sold by Order of the Executors
of LADY KORTRIGHT, deceased, late of
2 Grosvenor Crescent, S.W.*

PICTURES.

- 1 THE SEASONS—a set of four 4
Oval—22 in. by $18\frac{1}{2}$ in.

G. ARMFIELD, 1869.

- 2 A FOX AND PHEASANT
18 in. by 23 in.

G. ARMFIELD.

- 3 SPANIELS AND PHEASANT
 $9\frac{1}{2}$ in. by $11\frac{1}{2}$ in.

A. CANALETTO.

- 4 THE ENTRANCE TO THE GRAND CANAL FROM THE PIAZZETTA;
and A QUAY, VENICE—a pair 2
24 in. by 39½ in.

CLAUDE LORRAINE.

- 5 A CLASSICAL LANDSCAPE, with palaces, figures, and animals
63 in. by 84 in.

W. DOBSON.

- 6 PORTRAIT OF A GENTLEMAN, in dark dress with red sash
28 in. by 22 in.

EARLY ENGLISH.

- 7 PORTRAIT OF A LADY, in blue dress trimmed with white lace,
seated near a table on which is a work-basket
50 in. by 40 in.

EARLY ENGLISH.

- 8 PORTRAIT OF A LADY, in pink and white dress, with black
shawl and straw hat, seated under a tree, holding a book
50 in. by 40 in.

EARLY ENGLISH.

- 9 PORTRAIT OF A LADY, in white dress with blue sash and
trimming, holding a letter
29 in. by 24 in.

E. HAYES, R.H.A.

- 10 SHIPPING OFF A PORT
33 in. by 46 in.

F. W. HULME, 1877.

- 11 SNOWDON, NORTH WALES
42 in. by 60 in.
Exhibited at the Royal Academy, 1877

J. C. IBBETSON.

- 12 A LANDSCAPE, with a group of gipsies, and horsemen on a road
19 in. by 25½ in.

NATTIER.

- 13 PORTRAIT OF A LADY, in grey dress with blue scarf, holding a piece of music
31 in. by 23 in.

P. PANNINI.

- 14 ROMAN RUINS AND FIGURES
46 in. by 50 in.

P. F. POOLE, R.A., 1829.

- 15 GOING TO MARKET
On panel—8 in. by 5½ in.

G. POUSSIN.

- 16 A MOUNTAINOUS LANDSCAPE, with a town on a height, figures in the foreground
60 in. by 88 in.

TITIAN.

- 17 THE INFANT CHRIST AND TWO CUPIDS, with the emblems of the Cross
38 in. by 26 in.

T. WAINWRIGHT.

- 18 A WATER-MILL; and A WOODY RIVER SCENE—a pair 2
 $21\frac{1}{2}$ in. by $25\frac{1}{2}$ in.

ZUCCHERO.

- 19 PORTRAIT OF A LADY, in rich dress, with jewelled ornaments
 $25\frac{1}{2}$ in. by 21 in.
-

The following are Sold by Order of
 VISCOUNT FALKLAND.

DRAWING.

- 20 PORTRAIT OF A PERSIAN GENTLEMAN, seated
On glass— $27\frac{1}{2}$ in. by $18\frac{1}{2}$ in.

PICTURES.

SIR W. BEECHEY, R.A.

- 21 PORTRAIT OF KING WILLIAM IV.

In naval uniform, wearing a Riband and Stars; standing,
 resting his right hand upon an anchor, and holding his hat
 in his left hand

99 in. by 69 in.

*Presented by King William IV. to Amelia, Viscountess
 Falkland*

A. CANALETTO.

- 22 A VIEW OF CHARING CROSS, with carriages and figures
 $22\frac{1}{2}$ in. by 36 in.

J. CONSTABLE, R.A.

- 23 THE CANAL BOAT. A river scene, with a barge with three figures, two horses standing on the bank beyond
 47 in. by 38 in.
From the Collection of William Cave, Esq., 1854

CORREGGIO (AFTER).

- 24 BOYS DANCING IN A LANDSCAPE
On panel—19½ in. by 29 in.

M. DAHL.

- 25 PORTRAIT OF R. BOTTELIER, ESQ., father of the Sixth Viscountess Falkland
 In brown dress, with white cravat, and flowing wig
 28½ in. by 23½ in.

EARLY ENGLISH.

- 26 PORTRAIT OF JEFFERY, FIRST LORD AMHERST
 In armour, wearing the Riband and Star of the Bath, resting his arm upon a baton, his helmet and the Plans of Montreal before him; a landscape background, with a river on the right
 49 in. by 39 in.

EARLY ENGLISH.

- 27 PORTRAIT OF RICHARD INGRAM, VISCOUNT IRVINE
 In scarlet coat, with powdered wig. In an oval
 29½ in. by 24½ in.

FLEMISH SCHOOL.

- 28 PORTRAIT OF A LADY, in black and red dress, holding a book; a harbour scene in the distance
On panel—23 in. by 19 in.

VAN DER FLORST.

- 29 A DUTCH PEASANT, with a pipe; and A PEASANT-WOMAN,
with a snuff-box—a pair 2
Oval—37 in. by 31 in.

SIR G. KNELLER.

- 30 PORTRAIT OF A LADY, in blue dress, seated by a table, holding
a spray of flowers
49½ in. by 39½ in.

SIR G. KNELLER.

- 31 PORTRAIT OF LADY D'ARCY, in blue dress. In an oval
29½ in. by 24 in.

SIR G. KNELLER.

- 32 PORTRAIT OF A LADY, in blue and white dress
28½ in. by 24 in.

S. DE KONINCK.

- 33 A GENTLEMAN, in black robes and hat, seated
23 in. by 18 in.

JAN MOLENAER.

- 34 A VIEW ON THE BEACH AT SCHEVENINGEN, with a cavalier,
a lady, and fisherfolk
53 in. by 67 in.

RIBERA.

- 35 HEAD OF AN OLD MAN, with brown dress
21 in. by 17 in.

J. RILEY.

- 36 PORTRAIT OF A GENTLEMAN, in dark dress with lace cravat.
In an oval
28 in. by 22 in.

J. RILEY.

- 37 PORTRAIT OF A LADY, in green robe. In an oval
25½ in. by 20½ in.

DIFFERENT PROPERTIES

DRAWINGS.

SIR T. LAWRENCE, P.R.A.

- 38 HEAD OF A CHILD
7 in.—circle

J. RUSSEL, R.A.

- 39 PORTRAIT OF MRS. SARAH GARROW, wife of the Rev. David
Garrow
In white dress, shawl and cap, seated—*Pastel*
Signed, and dated 1786
30 in. by 25 in.

PICTURES.

A. W. DEVIS.

- 40 PORTRAIT OF THE RIGHT HON. SIR WILLIAM GARROW,
KNIGHT, in dark coat with white stock, holding a letter
30 in. by 25 in.

G. ROMNEY.

- 41 PORTRAIT OF THE REV. DAVID GARROW, in dark gown with white bands, holding a book
29 in. by 24 in.

J. STARK.

- 42 A COMMON NEAR THE COAST, with donkeys and peasant; a village in the distance
On panel—17½ in. by 23½ in.

T. GAINSBOROUGH, R.A.

- 43 A WOODY POOL, with peasants and cattle
11½ in. by 12½ in.

J. OPIE, R.A.

- 44 PORTRAIT OF MISS JANE PORTER. Born 1776; achieved a great success with her novels, "Thaddeus of Warsaw," and "The Scottish Chiefs," died 1850

Half figure, seated to right; head turned, looking at the spectator; blue dress, short white sleeves, brown hat; long hair falling over her shoulders; landscape background

28½ in. by 22½ in.

Exhibited at Burlington House, 1907 (14) Under Hamble

G. VINCENT.

- 45 A VIEW ON THE NORFOLK BROADS, with boats and windmill
On panel—20½ in. by 27½ in.

T. GAINSBOROUGH, R.A.

- 46 PORTRAIT OF FRANCIS BENNETT, Esq., in blue dress, with white stock and powdered wig
30 in. by 25 in.

Exhibited at Burlington House, 1907

JAN STEEN.

- 47 AN INTERIOR, with peasants and children, dead game, vegetables, and still life
Signed
On panel—22 in. by 17½ in.

OSTADE.

- 48 THE INTERIOR OF A KITCHEN, with a fiddler and peasants
On panel—20 in. by 18 in.

BAPTISTE.

- 49 FLOWERS IN A VASE
25½ in. by 20 in.

SIR J. REYNOLDS, P.R.A.

- 50 PORTRAIT OF CAPTAIN MAITLAND, in uniform, holding his sword
49 in. by 39 in.

SIR M. A. SHEE, P.R.A.

- 51 PORTRAIT OF A GENTLEMAN, in brown coat with brass buttons
29 in. by 24½ in.

A. CANALETTO.

- 52 A FÊTE IN THE PIAZZA OF ST. MARK'S, VENICE
14½ in. by 10½ in.

CIMA DA CONEGLIANO.

- 53 THE MADONNA, in red and blue robes, holding the Infant Saviour
16 in. by 14 in.

BISSOLO.

- 54 PORTRAIT OF A LADY, in black and white dress, and yellow head-dress
On panel—16 in. by 13½ in.

VELASQUEZ.

- 55 PORTRAIT OF PHILIP IV., in black dress embroidered with gold, holding his hat and a letter; red curtain background
 76 in. by 47 in.

N. MAES.

- 56 A PHILOSOPHER, seated at a table, on which are some books
 28½ in. by 31 in.

G. FLINCK.

- 57 PORTRAIT OF A MERCHANT, seated at a table, on which are books and writing materials
 41 in. by 34½ in.

SIR J. REYNOLDS, P.R.A.

- 58 A GIRL WITH A KITTEN
 29½ in. by 24½ in.
From the Collection of C. Heath, the engraver

J. HOPPNER, R.A.

- 59 PORTRAIT OF A LADY, in white dress and yellow shawl, holding a sketching block
 29 in. by 24 in.

G. MORLAND.

- 60 HARROWING; and A LANDSCAPE, with horses—a pair 2
 9½ in. by 11½ in.

SIR W. BEECHEY, R.A.

- 61 PORTRAIT OF SIR JOHN OWEN, BART., Lord Lieutenant of
Pembrokeshire, in dark coat and yellow vest
Signed with initials, and dated 1821
29 in. by 24 in.

SIR T. LAWRENCE, P.R.A.

- 62 PORTRAIT OF LADY OWEN, wife of the above, in yellow cloak
trimmed with ermine
29 in. by 24 in.

SIR G. KNELLER.

- 63 PORTRAIT OF VISCOUNT WENTWORTH, LORD RABY, THIRD
EARL OF STRAFFORD, First Lord of the Admiralty, 1712-
1714, in Garter robes, with flowing wig
49 in. by 41 in.

PROCACCINI.

- 64 SAINT JEROME CONTEMPLATING A SKULL
51 in. by 38 in.

G. STUBBS, R.A.

- 65 PORTRAITS OF MR. AND MRS. SALTONSTALL AND DAUGHTER,
AT HILLINGDON HALL, UXBRIDGE
Signed, and dated 1769
23 in. by 31 in.

J. F. NOLLEKENS.

- 66 THE HOUSE OF CARDS; and THE YOUNG ARTISTS—a pair
13½ in. by 11½ in.

REV. W. PETERS, R.A.

- 67 BEATRICE IN THE ARBOUR
85 in. by 62 in.

J. STARK.

- 68 A WOODY LANDSCAPE, with windmill, figures and animals
On panel—19 in. by 23 in.

G. ROMNEY.

- 69 A LADY, in red and green dress, with white scarf over her head, as "The Madonna," holding a sleeping infant in her arms
30 in. by 25 in.

PAUL VERONESE.

- 70 MARS, VENUS AND CUPID
18½ in. by 18½ in.
From the Collection of Sir Thomas Lawrence, P.R.A., 1830

FRENCH SCHOOL.

- 71 PORTRAIT OF ANNE OF AUSTRIA, QUEEN OF LOUIS XIII.,
in rich blue velvet dress, ornamented with pearls and embroidered with fleur-de-lis in gold; jewelled crown and lace ruff
46 in. by 40 in.

G. BASSANO.

- 72 PORTRAIT OF A LADY, in white dress embroidered with gold, black cloak, and lace ruff; seated
47 in. by 39½ in.

SANTI DI TITO.

- 73 PORTRAIT OF NICCOLO MACHIAVELLI, Florentine Secretary,
in black and red dress
On panel—42 in. by 33 in.

SIR H. RAEBURN, R.A.

- 74 PORTRAIT OF CAPTAIN PRIMROSE KENNEDY OF DRUMMEL-
LANE, in dark coat with yellow vest and white stock; seated
34 in. by 27 in.

H.M. 401

A. OSTADE.

- 75 AN ALCHEMIST, seated in his laboratory
On panel—15 in. by 13 in.
From the Collection of M. Meyers of Strasbourg
From the Collection of D. McIntosh, Esq., 1857

J. H. PRINS.

- 76 A VIEW IN A DUTCH TOWN, with numerous figures by a canal
On panel—17½ in. by 15 in.
From the Collection of D. McIntosh, Esq., 1857 (22)

EARLY ENGLISH.

- 77 PORTRAIT OF A LADY, in white dress, with a blue scarf and
brown gloves
47½ in. by 40 in.

EARLY ENGLISH.

- 78 PORTRAIT OF A GENTLEMAN, in grey coat, with buff breeches,
and white stock; a dog by his side
47½ in. by 40 in.

REMBRANDT.

- 79 TOBIT AND THE ANGEL
35½ *in.* by 26 *in.*

A. RAMSAY.

- 80 PORTRAIT OF MRS. DU HAMEL
In yellow dress, covered with black lace, lace cap,
holding a book
29 *in.* by 24 *in.*

A. RAMSAY.

- 81 PORTRAIT OF MR. DU HAMEL
In brown coat and yellow vest, with powdered hair,
holding a scroll
29 *in.* by 24 *in.*

M. HONDECOETER.

- 82 MAGPIES, AND OTHER BIRDS
45 *in.* by 35 *in.*

A. CANALETTO.

- 83 THE ENTRANCE TO THE GRAND CANAL, VENICE, with gondolas
and figures
36 *in.* by 54 *in.*

SIR J. REYNOLDS, P.R.A.

- 84 PORTRAIT OF JOHN BARKER, ESQ., OF LOWESTOFT, Designer
of Ramsgate Harbour*
In crimson velvet dress, with white wig, seated in an
arm-chair at a table, resting his right hand upon some
papers; a view of Ramsgate Harbour on the right; archi-
tectural and curtain background
93 *in.* by 57 *in.*
Engraved by J. Jones ✓

A. CANALETTO.

- 85 THE ENTRANCE TO THE GRAND CANAL, VENICE
21 in. by 37½ in.

SIR P. LELY.

- 86 PORTRAIT OF LADY DUTTON COLT, in brown dress with white
sleeves, and pearl ornaments
49 in. by 40 in.

J. VAN GOYEN.

- 87 A RIVER SCENE, with château, boats and figures
On panel—8½ in. by 10½ in.

ANNE NASMYTH.

- 88 A RIVER SCENE, with watermill and anglers
On panel—8½ in. by 11½ in.

G. ROMNEY.

- 89 PORTRAIT OF MRS. PATRICK FRAUFURD-BRUCE,
née Jane Smith, wife of Patrick, fifth son of Sir Michael
Bruce, of Stenhouse
In white dress and blue gown, her hair falling in curls
on to her shoulders; holding a fan
29 in. by 24 in.

RUBENS.

- 90 THE MADONNA AND CHILD, WITH SAINT ELIZABETH AND
SAINT JOHN
46 in. by 38 in.

F. HALS.

- 91 HEAD OF A BOY, LAUGHING; large black hat and feathers
On panel—20½ in. by 14½ in.

P. HARDIMEE.

- 92 CUPIDS, with vases of flowers—a pair 2
Signed, and dated 1719
75½ in. by 45 in. each
Mounted as a screen

FRENCH SCHOOL.

- 93 HEAD OF A GIRL, with blue dress, leaning on a green cushion
15½ in. by 12½ in.

N. BERCHEM.

- 94 A ROCKY LANDSCAPE, with travelling peasants and animals
 by a stream
32 in. by 44 in.

PATER.

- 95 A FÊTE CHAMPÊTRE
28 in. by 35 in.

N. LARGILLIERE.

- 96 PORTRAIT OF MARY LEPEL, AFTERWARDS LADY HERVEY
 In blue and yellow dress; walking on a terrace, and
 holding a basket of flowers
Signed, and dated 1690
50 in. by 35 in.

F. BOUCHER.

- 97 A BACCHANTE, with Cupid and an infant Bacchanal
34 in. by 45 in.



= Sir Charles Ferguson, Bt.

THE PROPERTY OF A GENTLEMAN.

SIR H. RAEBURN, R.A.

NG (Selling)

- 98 PORTRAIT OF LADY DALRYMPLE, OF HAILES,
 wife of Sir David Dalrymple, Bart., Lord Hailes, and
 Daughter of Sir James Ferguson, Bart., Lord Kilkerran

In white dress and black jacket, white cap; powdered
 hair

29 in. by 24 in.

See Illustration

1,552-16 Agnew

*The Two following Portraits were presented to the
 ROYAL ASYLUM FOR DEAF AND
 DUMB POOR by the Duke and Duchess of
 Gloucester, the Founders of the Institution,
 and are now being Sold in aid of the Funds.*

SIR W. BEECHEY, R.A.

- 99 PORTRAIT OF THE DUCHESS OF GLOUCESTER

In white dress with muslin sleeves and lace trim-
 mings; pearl necklace, and strings of pearls in her hair;
 seated, holding a fan

56 in. by 44 in.

SIR W. BEECHEY, R.A.

- 100 PORTRAIT OF THE DUKE OF GLOUCESTER

In scarlet uniform, wearing the Star of the Garter,
 carrying his sword under his left arm, and holding a map
 in his hand; landscape background

56 in. by 46 in.

The Property of CAPTAIN F. H. HUTH.

T. GAINSBOROUGH, R.A.

101 A PASTORAL LANDSCAPE WITH FIGURES AND CATTLE

C. 985
Agnew
A herdsman, carrying a staff, is standing beneath a group of trees, tending some cows and a flock of sheep by a clear pool; on the right, seated on a bank, are a shepherd and a shepherdess in conversation; distant hills seen through the trees beyond

47 in. by 59 in.

From the Collection of Lord Delawarr, 1857

See Illustration

THE PROPERTY OF A GENTLEMAN.

J. HOPNER, R.A.

102 PORTRAIT OF CHARLOTTE, daughter of the Earl of Beverley, wife of the Earl of Ashburnham, Viscount St. Asaph

In blue dress, and felt hat with pink feather

23 in. by 19 in.

Exhibited at the Royal Academy, 1795, No. 81

T. GAINSBOROUGH, R.A.

103 PORTRAIT OF A GENTLEMAN, in buff coat with white cravat, and lace cuffs; powdered hair, seated, resting his hands upon a book

29½ in. by 24½ in.

bl Agnew
B2 041 10
W A Coatsworth
1927

MV. Davy





-Duke of Marlborough

THE PROPERTY OF A NOBLEMAN.

Cooper
114532

SIR J. REYNOLDS, P.R.A.

- 104 SQUIRE MUSTERS. A full length portrait of John Musters, Esq., of Colwick, near Nottingham. Born in 1753; married Sophia Catherine, daughter of James Modyford Heywood, Esq., of Maristow, in 1776; died, 1827

L 2047.12
Lancaster

Standing in a landscape, with legs crossed, leaning on a stick, and holding his hat in his left hand; brown coat and yellow spotted waistcoat, black breeches and white stockings; powdered hair

For. Gallery
Globe

93 in. by 57 in.

*Painted 1777-8**Exhibited at Burlington House, 1885**Engraved by James Scott*

*Formerly the property of John Chaworth Musters, Esq.,
of Colwick Hall*

See Illustration

*The following are Sold by Order of the Executors of
H. B. BRABAZON, Esq., deceased, late of
Oaklands, Battle, Sussex*

VELASQUEZ.

- 105 PORTRAIT OF QUEEN MARIANA, SECOND WIFE OF
PHILIP IV. OF SPAIN, daughter of the Emperor Ferdinand
III. Born, 1635; married Philip IV. of Spain, 1649;
became Regent at the death of her husband in 1659

Bust to the right, nearly full face; white dress; head-
dress of the period, made of false hair, decked with ribbons
and jewels and large ostrich feathers; dark background

28 in. by 23 in.

*Exhibited at the Art Treasures Exhibition, Manchester,
1857*

From the Collection of Colonel Hugh Baillie, 1858

Exhibited at Burlington House, 1875

*Exhibited at the Exhibition of Spanish Art, New Gallery,
1895-6*

Exhibited at the Guildhall, 1901

Exhibited at Burlington House, 1907

*Mentioned in Curtis's "Velasquez and Murillo," No.
238*

*Mentioned in Carl Justi's "Velasquez and his Time,"
page 400*

W. MULLER.

- 106 CORFU

14½ in. by 23½ in.

787/10
Woodhouse



*The following Picture is Sold by Order of the
Trustees of MAJOR R. J. HOTCHKIS,
deceased, late of Crookston, Paisley*

£6,930-17-6

SIR H. RAEBURN, R.A.

107 PORTRAIT OF MRS. HART, daughter of Sir J. Montgomery, of Stanhope, Lord Chief Baron of Scotland, and wife of Major Hart, of Castlemilk, Dumfries-shire

In white dress, with short sleeves ; a black coat, lined with pink satin, loosely fastened at the neck, and thrown over her right arm, which leans upon a stone pedestal, by which she is standing ; a gold chain round her neck ; landscape and foliage background

94 in. by 59½ in.

Painted about 1810

See Illustration

*The following is Sold by Order of the Administratrix
of CAPTAIN ARTHUR MOHUN HARRIS,
deceased.*

T. GAINSBOROUGH, R.A.

108 PORTRAIT OF JAMES DONNITHORNE, Esq.,
sheriff of Cornwall 1731

In brown coat, black vest, breeches, and stockings, with
white cravat and powdered wig; seated in his library,
resting his right arm upon a table, on which are some
writing materials and papers, and holding a letter in his
hand

80 in. by 61 in.

See Illustration

2945
Ridley



THE PROPERTY OF A GENTLEMAN.

SIR H. RAEBURN, R.A.

- 109 PORTRAIT OF MAJOR ROBERT MCGREGOR, in the Honourable East India Company's Service. Secretary and Persian Interpreter in the Field. Fell in the Battle of Delhi, 11th September, 1803

In uniform, holding his sword and hat in his right hand

48 in. by 38 in.

The Property of SIR A. C. MACKENZIE.

SIR H. RAEBURN, R.A.

- 110 PORTRAIT OF NEIL GOW, in blue coat and vest, green and red tartan breeches ; seated, playing a violin

49 in. by 39 in.

Exhibited at the Loan Exhibition of Scottish National Portraits, 1884

This is the portrait that the artist presented to Neil Gow. See Sir W. Armstrong's "Sir Henry Raeburn"

*The following form part of the
MASSEY-MAINWARING COLLECTION,
and are Sold by Order of the Trustees.*

DRAWINGS.

J. DOWNMAN, A.R.A., 1792.

- 111 PORTRAIT OF A GIRL, in large hat
Oval— $7\frac{3}{4}$ in. by 6 in.

EARLY ENGLISH.

- 112 PORTRAIT OF A BOY, in blue dress with white collar
Pastel, oval—27 in. by 22 in.

EARLY ENGLISH.

- 113 PORTRAIT OF A LADY, in pink dress, and blue head-dress.
Oval— $7\frac{3}{4}$ in. by $5\frac{3}{4}$ in.

VAN EYCK.

- 114 THE MADONNA AND CHILD WITH A PARROT
9 in. by 6 in.

P I C T U R E S .

F. H. DROUAIS.

- 115 PORTRAIT OF A LADY, in white and yellow striped dress,
powdered hair, holding a fan
35 in. by $28\frac{1}{2}$ in.

DUTCH SCHOOL.

- 116 PORTRAIT OF A GENTLEMAN, in black dress, with white lace collar and cuffs ; holding a scarf in his left hand
Dated 1630
On panel—41 in. by 28½ in.

FLEMISH SCHOOL.

- 117 THE MADONNA AND INFANT SAVIOUR
On panel, unframed—15 in. by 11 in.

FRAGONARD.

- 118 A SHEPHERD BOY, in blue dress, seated under a tree
Oval—24½ in. by 18½ in.

HOPPNER.

- 119 PORTRAIT OF MISS MURRAY, in red and white dress, standing in a landscape
30 in. by 25 in.

SIR T. LAWRENCE, P.R.A.

- 120 HEAD OF A LADY, with white dress
Oval—18½ in. by 14½ in.

F. MIERIS.

- 121 A CAVALIER, handing a lady some oysters
On panel—11¼ in. by 8½ in.

H. VAN DER MIJN.

- 122 PORTRAIT OF A GENTLEMAN, in yellow robe, with flowing wig
33 *in.* by 26 *in.*

M. VAN MUSSCHER.

123 A FAMILY GROUP

A gentleman, in brown dressing gown, standing talking to his wife, who is dressed in a red bodice and white satin skirt, and is seated working at embroidery; their young daughter playing with a dog on the left

27½ *in.* by 23½ *in.*

P. NEEFS.

- 124 THE INTERIOR OF A CATHEDRAL, with numerous figures by F. FRANCKS

On panel—18½ *in.* by 31½ *in.*

VELASQUEZ.

- 125 PORTRAIT OF A GENTLEMAN, in black dress, richly ornamented with silver braid, slashed sleeves, and white collar; standing by a table, and resting his left hand upon his hip

78 *in.* by 45½ *in.*

VELASQUEZ.

- 126 PORTRAIT OF THE INFANTA MARGUERITE THERESA, in black and white dress with pink bows

21 *in.* by 17½ *in.*

VELASQUEZ.

127 GANYMEDE

33½ in. by 24½ in.

From the Collection of C. Seale Hayne, Esq., 1904

A. VAN DE VELDE.

128 A LADY AND A GENTLEMAN, with their three children,
represented as Diana and Endymion, in a landscape
with three dogs

Signed, and dated 1671

On panel—27 in. by 37 in.

J. WYNANTS.

129 A LANDSCAPE, with peasants and horseman near an old
tree

Signed

12 in. by 14 in.

From the Collection of J. Bell, Esq., 1881

From the Beckett Denison Collection, 1885

FINIS

St. Mary's Solano

He noted that a brilliant
"son" by Andrea S.
It was at the Milan.

of Titian is a masterpiece
any other composition
technically and spiritually,
though he may have been, as
revealed, the pupil of Titian.

Early Telegraph
1876/107

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DUFF HOUSE PORTRAITS.

Christies 7/6/07
£9,384 FOR THE COLLECTION.

Before the Duff House pictures crossed the Border on the road to Christie's they tarried for a while in Edinburgh, and were just put through a wee bit of Scottish spring cleaning. But the Southron dealer dearly loves antique grime and dust, and, if there is to be any picture-cleaning, he prefers to do it himself. So he and his fellows growled a little yesterday at the shining morning faces of many of the works, but this did not prevent the market from giving good all-round prices, and, in realising £9,384 the Banffshire collection must be considered generously valued.

As already stated in these columns, the sale was the outcome of the Duke of Fife's gift of Duff House to the people of the county, the gallery of 150 pictures collected by the second Earl of Fife at the end of the eighteenth century not accompanying the benefaction. Oaks Day notwithstanding, many well-known people attended the sale, and on the view-days the collection had a succès de curiosité reviving memories of the Battle Abbey, Townshend, and Cambridge dispersals. Among the company present yesterday were the Marquis of Tweeddale, the Earl and Countess of Northbrook, Earl de Grey, Lord Armstrong, Sir Charles Holroyd (Director of the National Gallery), Sir Henry Samuelson, and Sir J. M. Scott. Mr. Alfred de Rothschild and Mr. Justice Bigham also stayed for a time. A feature of the day's business was the number of private purchasers bidding in person for the small lots, the more important pictures falling, as usual, to the professional section.

The highest price of the day was obtained, not for a portrait, but for a large moonlight river scene by Aert Van der Neer, on a canvas, 38in by 52½in. This was generally acknowledged to be a characteristic example of this master, and, moreover, it had escaped the cleaner's rigour. In 1903 a smaller subject realised 1,100gs, and on June 25, 1904, another, also smaller, fetched 1,000gs. Mr. Charles Dowdeswell and Mr. Buttery rattled the bidding along yesterday, and not until the former called 1,400gs did Mr. Buttery relinquish the fight. Chief among the portraits was the group, by C. Janssens, of the three children of James I., Henry Prince of Wales, who died, Prince Charles, and Princess Elizabeth. After Mr. Cohen, Mr. Leggett and Mr. Vokins had done with the bidding, Messrs. Agnew won this charming composition at the same price as that given for the Janssens' Lady Vere in the Townshend sale, 320gs, and later, for the same sum, they obtained Van Dyck's "Frances Howard Duchess of Richmond," both this and the Van Dyck "Duke of Richmond," for which they bid 170gs, being known by similar portraits in other collections. James Stuart, first Duke of Richmond, will always be remembered as the man who offered to die instead of his King.

Next should be mentioned Lucas du Heere's 1553 portrait of Princess Elizabeth, with flowers in her hair, 265gs, and Robert Devereux, Earl of Essex, by Zuccheri, 250gs, both bought by Mr. Amor—a suggestive combination of names. A beautiful portrait of the Duchess of Buckingham, in widow's weeds, and wearing a miniature of her slain husband, George Villiers, was catalogued as that of Madame de Montmorency, but the error was quickly discovered on the view days, and Mr. Partridge had to give 230gs for the portrait, Kneller's "Barbara Villiers, Duchess of Cleveland," falling to Messrs. Gooden and Fox at 220gs. Sir Peter Lely's Duchess of Richmond, who was Lord Brudenell's daughter, was bought by Messrs. Coinaghi for 200gs, this firm winning at 190gs John Highmore's Maria Gunning, Countess of Coventry. The story runs that this famous beauty died of chagrin on her charms beginning to wane. She was the sister of the lovely Elizabeth, who married two dukes, refused a third, and was the mother of four—a notable record for any woman. P. Nason's portrait of the Duchess of Tyrconnell, dated 1670, realised 190gs (Partridge).

In the descending scale of market appreciation followed: Velazquez, "A gentleman in dark dress with grey scarf and lace collar," 180gs (Coinaghi and Co.); George Villiers, Duke of Buckingham, by an unknown artist, 160gs (Partridge); Sir Peter Lely's Duchess of York, mother of Queen Mary and Queen Anne, 150gs (Coinaghi and Co.); S. Bourdon, the artist's own portrait, 150gs (Partridge); L. Ostade, "The Inn Door," 135gs (Lesser); C. Janssens, Henry Prince of Wales, 84in by 51in, 120gs (Lane); the same artist's Princess Elizabeth, afterwards Queen of Bohemia, 115gs (McLean); Catherine of Braganza, Infanta of Portugal, attributed to Velazquez, 110gs (Prideaux); Dutch School, William Earl of Pembroke, 105gs (Courcain); Sir J. Reynolds, George Earl of Tyrconnell, 105gs (Lane); Miereveldt, Albertina Agnes, Countess of Nassau, 95gs (Dowdeswell); and G. Honthorst's Princess Elizabeth, daughter of Charles I., 90gs (C. Davis).

Mr. L. Owen Pike bought J. Dugy's portrait of Oliver Cromwell's mother, Elizabeth Stewart, dated 1620, for 58gs, and among Sir Henry Samuelson's purchases were the head of Jane Shore and David Rizzio, by unknown artists; N. Hilliard's Queen Elizabeth, Kneller's Henry Fitzroy first Duke of Grafton, and Zuccheri's Princesse de Longueville, cousin and friend of Mary Queen of Scots. Mr. G. A. Buchanan bought the large portrait of Charles II., in Garter robes, by Lely, wrongly inscribed as that of the Duke of York, for 60gs, and J. M. Scott gave 26gs for W. Dobson's Charles as a youth, catalogued as Philip Duke of Orleans. Similarly the portrait of Count D'Artois, by Danloux, is more probably that of the Young Pretender. Lastly, Sir E. Green acquired Kneller's Lady Compton at 42gs.

Lord Rosebery rose amid loud cheers to address the assembly. He said they had done him a great honour by inviting him to unveil the tablet which they had erected in memory of the benefaction of Cecil Rhodes. It was not difficult for one who was by an unfortunate accident in every sense the senior Rhodes trustee to say something about the illustrious man who had done so much for Oxford and for the Empire. He confessed it was with a slight disappointment, natural in one whose Oxford career was long ago, that the tablet was not to be erected in the old schools. That was where no doubt Mr Rhodes was examined in his time, and he rather hoped that the tablet might have been fixed there now. But these things were on the knees of the gods, and it was at any rate a noble opportunity for one who only recollected the old buildings to see the palace which they had erected now for the purpose of examination in Oxford. The character in which most of them honoured Cecil Rhodes was that of Empire-builder or great Imperialist statesman—(cheers)—and that was the character with which Oxford had always been accustomed to show itself in the gentlest and warmest sympathy. They selected the Duke of Wellington as their chief, though, if he remembered right, the Duke wore his cap the wrong way, and was guilty of more than one false quantity in oration. (Cheers.) But they selected him not because he was a great scholar, which he was not, but because with his prescient arm he had defended the Empire, and perhaps the liberties of the world. (Cheers.) On a more recent occasion they had wisely done honour to a statesman, whose services to the Empire—a gigantic part of the Empire—were too recent and too honourable for anyone to overlook, when they selected Lord Curzon for their Chancellor. (Cheers.) It was not of Cecil Rhodes as Empire-builder that he wanted to say a few words that day. It was because he combined his motive idea of Empire with his abiding loyalty and affection to his University. That idea, that inspiration, cheered and animated the last years of Cecil Rhodes. It was to him a solace and protection. (Cheers.) He very well remembered Rhodes once saying that this idea was his companion. He said—“When I find myself in uncongenial company when people are playing their games, or when I am alone in a railway carriage, I shut my eyes and think of my great idea. I turn it over in my mind, and try to get a new light on it. It is the pleasantest companion that I have.” There was no man so slandered in his lifetime as was Rhodes. He was represented as a mere bloodthirsty Shylock, a man who would wade through any misdeeds in order to obtain money—great piles of money—that he could spend on his own luxury and comfort.

It was quite true that he valued money, but that was because he valued power, and money was one of the most obvious and effectual means of obtaining power, and also as a means of carrying out his great ambition after his death. While people who should have known better, and who did know better, were throwing every sore of dirt at him as a low money-grubber and a disgrace to the name of Britain in South Africa, Rhodes said, "All this doesn't worry me in the least. I have my will here—as if he had it in his pocket—I have my will here, and when they abuse me I think of it, and I know they will read that after I am gone, and will do me justice when I am dead." (Cheers.) Surely he was not wrong. When the hour came for him to go many of his slanderers must have repented in tears and dust and ashes, while the whole world rendered a willing homage at his tomb. (Cheers.) He was not there to claim, that Cecil Rhodes was perfect. No man was. He made great mistakes; no one knew it more readily, or censured himself more unsparingly, than he did. He made great mistakes, but he (Lord Rosebery) heard one of the most eminent of that brilliant company of Ambassadors that the United States had sent over to this country, Mr Phillips, in a speech at the Mansion House, utter the great truth that a man who never made a mistake never made anything. They knew that Rhodes made one supreme mistake, but no man atoned for it more completely or owned it more fully. (Cheers.) In the main his ambition was entirely one for the British Empire, its good, and its greatness. (Cheers.) His will, as they knew, went far beyond the limits of the British Empire, but in his lifetime that was his aim. He dared say that Rhodes would not have weighed scruples very nicely if he had seen a clear path by which he could benefit the Empire directly. On that point he would not attempt to judge him, but he thought they might remember that in the past century the three men who did most to change the map of Europe for the time—and Rhodes would have liked to and did change the map of South Africa—the three men were Napoleon, Bismarck, and Cavour, and of none could it be said they were outweighed with scrupulousness. He admitted that Rhodes had at one time a strong idea of posthumous fame. He remembered arguing with him about it a long time ago. He used a stock argument. He said that fame was short, and that in the case of but very few people there was no fame to speak of, and even with them it did not last very long. He pointed to the millions of universes in the firmament, in each of which there might be millions of insects like ourselves striving for the same brief and futile hour of fame. But Rhodes would have none of it. He said, "No, I don't agree with you at all. I have given my name to this great region of Rhodesia, and in two or three hundred years my name will still be there, and I shall be remembered. After two or three centuries what does it matter?" So that with Rhodes even then it was only a question of degree.

A GAINSBOROUGH RECORD.

In the Duke of Cambridge's sale, exactly three years ago this week, that superb portrait of a *maitresse-femme*, "Maria Walpole," by Gainsborough, established an auction-record for a portrait by this great master in realising 12,100gs. This was the culmination of many market triumphs, and it was hard to imagine the day when Gainsborough was summoned by a Suffolk squire—who had heard that a "painter-chap" was in the neighbourhood—to call and put a coat of paint or two on his park-palings. Yesterday, at Christie's, there was cause to remember Reynolds's famous toast: "Gainsborough, our noblest landscape-painter!" It has been stated that the "Maria Walpole" surpassed all previous Gainsborough portrait records; yesterday, "A Pastoral, with figures and cattle," in reaching 5,700gs, exceeded any sum paid for a landscape by the master at auction.

Nearly fifty years ago, in Lord Delawarr's sale, the self-same canvas amazed a company of Victorian collectors by fetching 425gs. Then, however, America had not discovered the early English school. When the picture was placed on the table yesterday it was greeted with a cheer, and immediately a bid of 1,000gs was heard. Mr. Lockett Agnew raised this to 2,000gs, and at 2,500gs he sprang again to 4,000gs. Still his antagonist—ambushed in the crowd at the back of the room—plugged away, but at 5,700gs he made no further sound. "Knock it down," exclaimed Mr. Agnew, eagerly. "Much too cheap yet," rejoined Mr. Hannen, the auctioneer, trying hard to lure some fresh competitor, but none was forthcoming, and the hammer fell at the sum mentioned. Some professed to be disappointed at the result, and argued that if the picture had not worn the air of being polished up for the occasion a Constable and even a Turner record would have gone by the board. The fact, nevertheless, remains that a Gainsborough landscape maximum was created at auction, as a glance at the following table of previous results over 2,000gs. will prove:

Gainsborough Landscape.	Sale.	Year.	Price.
Market Cart	Gibbons....	1894	4,500gs.
View near King's Bromley	Hemming..	1894	3,600gs.
Rustles on a Road	Lucy	1875	3,580gs.
Grand Landscape	Goldsmid ..	1898	3,100gs.
Harvest Wagon	Wiltshire ..	1867	3,000gs.
Pastoral with figures (39½ by 49½)	C. F. Huth	1904	2,900gs.
Landscape with peasants and colliers.....	Hoare	1883	2,700gs.

It remains to be added that yesterday's picture is on a canvas measuring 47in by 59in and was sold as the property of Captain F. H. Huth. Altogether the day's sale produced the goodly total of £32,222, and there were other sparkling moments, especially when the Raeburn portrait of Mrs. Hart came up, offered by the trustees of the late Major R. J. Hotchkiss, of Paisley. If this fine full-length has not the native charm of the beautiful Lady Raeburn which brought 8,700gs in the Tweedmouth sale and now belongs to Sir Ernest Cassel, it found many admirers, and Mr. Sulley led off with a bid of 3,000gs. To which Mr. Lockett Agnew at once replied 5,000gs and invited the opener to proceed. At 6,600gs. Mr. Agnew was again undefeated, having previously won the Raeburn, Lady Dalrymple of Hailes—a charming head and bust—at 1,450gs; a Gainsborough portrait of a gentleman in buff coat with white cravat, 29½in by 24½in, at 1,950gs; and the noble Gainsborough land-

scape 2,570 guineas
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Andrea Solario

It may be noted that a brilliant, enamel-like "Annunciation" by Andrea Solario—the picture which, when it was at the Milanese Exhibition of our Burlington Fine Arts Club a few years ago, proved so disconcerting on account of the landscape, apparently of later date, which appeared through a casement in the background—some time ago passed with the Yerkes collection into the Metropolitan Museum of New York. The Museum of Chicago has done well in acquiring a magnificent example of the art of El Greco in his earlier and more Italian phase. This is the "Assumption of the Virgin," painted by the Italo-Spanish master in 1577, soon after his arrival in Toledo. It was once in the collection of the Infante Don Sebastian de Bourbon, and more recently in that of Messrs. Durand, Ruel, and Co., of Paris. Here, although in the conception the mysticism of Toledo is already encroaching upon the more mundane splendours of Venice, the dependence upon the formula of Titian is manifest—more so, indeed, than it is in any other composition of El Greco, who is, both technically and spiritually, the child of Tintoretto, though he may have been, as is generally believed, the pupil of Titian.

IMPORTANT SALE OF ENGLISH PICTURES.

Times

15-6-07

Messrs. Christie, Manson, and Woods sold yesterday some highly important works by artists of the early English school, from numerous private sources, and pictures by old masters, the properties respectively of the late Lady Kortright, of Grosvenor-crescent, S.W., of Lord Falkland, the trustees of the Massey-Mainwaring collection, &c. The total realized by the 129 lots amounted to £32,222.

Over one-third of the day's amount was produced by two pictures. Raeburn's stately whole-length portrait of Mrs. Hart, daughter of Sir J. Montgomery, of Stanhope, L.C.J. of Scotland, standing in a landscape, in white dress, black coat, lined with pink satin, loosely fastened at the neck and thrown over her right arm, on canvas, 94in. by 59½in.; was painted about 1810, and was now sold by order of the trustees of the late Major R. J. Hotchkiss, of Crookston, Paisley; it was started at 3,000 guineas, and after about half a dozen bids fell at 6,600 guineas to Messrs. Agnew. There were two other Raeburn portraits of note, one of Lady Dalrymple, of Hailes, wife of Sir David Dalrymple (Lord Hailes), in white dress and black jacket, white cap, powdered hair, 29in. by 24in., and this was acquired, at 1,450 guineas, also by Messrs. Agnew; the other was a portrait of Major Robert McGregor, of the H.E.I.C., secretary and Persian interpreter in the field (killed at Delhi in 1803), in uniform, holding his sword and hat in his right hand, 48in. by 38in.—300 guineas (Wykes). Both these portraits were among the anonymous properties.

The second highest price of the day was paid for Captain F. H. Huth's Gainsborough, a pastoral landscape with figures and cattle—a herdsman, carrying a staff, is standing beneath a group of trees, tending some cows and a flock of sheep by a clear pool, distant hills are seen through the trees beyond, 47in. by 59in.; this fine landscape, which was purchased for 425 guineas at Lord de La Warr's sale in 1857, variously estimated to be worth from 7,000 guineas upwards, was started at 1,000 guineas; and at 5,700 guineas fell to Messrs. Agnew. There were some other important Gainsboroughs in the sale—a half-figure portrait of a gentleman in buff coat with white cravat and lace ruffs, powdered hair, seated, resting his hands upon a book, 20½in. by 24½in., also fell to Messrs. Agnew at 1,950 guineas; a whole-length portrait of James Donnanthorne, Esq., Sheriff of Cornwall, in brown coat, black vest, breeches, and stockings, seated in his library, on canvas, 80in. by 61in., sold by order of the administratrix of the late Captain Arthur Mohun Harris, was purchased by Mr. J. L. Ratley for 900 guineas. The most important examples of Sir Joshua Reynolds was the well-known whole-length portrait ("the property of a nobleman") of Squire Musters, standing in a landscape, in brown coat and yellow-spotted waistcoat, black breeches, and white stockings, leaning on a stick, 93in. by 57in. This portrait was painted in 1777-78, the artist receiving 150 guineas for it; it was bought in at a sale held at Colwick-hall on December 12, 1850, at 580 guineas, and was exhibited at the Old Masters by Mr. J. C. Musters in 1885; it was now purchased for 1,950 guineas by Mr. Lane. The same artist's whole-length portrait of John Barker, of Lowestoft, designer of Ramsgate Harbour, in crimson velvet dress, 93in. by 57in., engraved by J. Jones, sold for 135 guineas (Wall). This portrait was in the Royal Academy of 1786, No. 216, and excited a good deal of unflattering comment from the critics of the day; it was at Christie's on May 6, 1905, when it was knocked down for 100 guineas. A Reynolds picture of a girl with a kitten, 29in. by 24in., from the collection of C. Heath, the engraver, realized 135 guineas (Glen).

The examples of George Romney included a portrait of Mrs. Patrick Crauford Bruce, wife of Patrick, fifth son of Sir Michael Bruce, of Stenhouse, of the H.E.I. Co., and afterwards a merchant and banker in London. This picture, which is recorded in Romney's Diary as having been painted in 1785, the artist receiving 20 guineas for it, shows Mrs. Bruce to half-figure, in white dress and blue gown, holding a fan, 29in. by 24in.; it realized 580 guineas (Best). Another picture by the same artist, a lady in red and green dress, with white scarf over her head, as The Madonna, holding a sleeping infant in her arms, 30in. by 35in., also sold for 580 guineas (Langhton); and a portrait of the Rev. David Garrow, father of the famous lawyer (who was also painted by Romney), in dark gown, 29in. by 24in.—90 guineas (Agnew).

Two important pictures by Sir William Beechey of the Duke and Duchess of Gloucester, left in 1844 by her Royal Highness Princess Sophia Matilda to the Royal Asylum for Deaf and Dumb Poor (of which institution they were at one time patron and patroness), were now sold in aid of the funds. The finer of the two portraits, which many judges consider to be an excellent Hoppner, shows the Duke in scarlet uniform, wearing the Star of the Garter, carrying his sword under his left arm and holding a map in his hand, 56in. by 46in., was bought by Messrs. Colnaghi and Co. for 520 guineas—in Beechey's Account Book of February 18, 1807, there is a record of H.R.H. the Princess Sophia of Gloucester purchasing a portrait of the late Duke for 50 guineas. The portrait of the Duchess, in white dress with muslin sleeves, pearl necklace, holding a fan, 56in. by 44in., went for 300 guineas (White). The so-called portrait by Hoppner of Charlotte Countess of Ashburnham, in blue dress and felt hat with pink feather, 23in. by 19in., which realized 480 guineas, has little claim to be of this lady and none at all to be the picture "exhibited at the Royal Academy 1795, No. 81"; it is apparently the picture which realized \$2,500 at the David H. King sale in New York on March 31, 1905. The Velasquez portrait, the property of the late Mr. H. B. Brabazon, of Oatlands, Battle, Sussex, of Queen Mariana, second wife of Philip IV. of Spain, in white dress, with head-dress of the period, 28in. by 23in., is a frequently exhibited picture, which realized 230 guineas at Colonel Hugh Baillie's sale in 1858, and was now "knocked down" at 750 guineas (Woodhouse). The same property included a small view of Corfu by W. Müller, 14½in. by 23½in.—200 guineas (White).

There were several unexpectedly high prices realized among the anonymous properties for pictures to which no special prominence was given in the catalogue; notably Jan Steen, an interior with peasants and children, dead game, vegetables, and still life, on panel, 22in. by 17½in., signed—1,600 guineas (Dowdeswell); A. Ostade, an alchemist seated in his laboratory, on panel, 15in. by 13in.—1,300 guineas (Dowdeswell)—this realized 50 guineas at the D. McIntosh sale in 1857; and Paul Veronese, Mars, Venus, and Cupid, 18½in. square, 740 guineas (Courreau)—this realized 41 guineas at Sir Thomas Lawrence's sale in 1830. There were also J. Stark, a common near the coast, with donkeys and peasant, on panel, 17in. by 23in.—210 guineas (Colnaghi and Co.); J. Opie, portrait of Miss Jane Porter, in blue dress, short white sleeves, brown hat, 23in. by 22in.—125 guineas (Bainbridge); Bissolo, portrait of a lady in black and white dress and yellow head-dress, on panel, 16in. by 13½in.—310 guineas (Agnew); N. Maes, a philosopher seated at a table, on which are some books, 28in. by 31in.—270 guineas (Lane); G. Flink, portrait of a merchant seated at a table, 41in. by 34in.—100 guineas (Michael); G. Stubbs, portraits of Mr. and Mrs. Saltonstall and daughter, at Hillingdon-hall, Uxbridge, 23in. by 31in., signed and dated 1769—200 guineas (Colnaghi and Co.); M. Hondeculter, magpies and other birds, 45in. by 35in.—105 guineas (Wallis); Sir P. Lely, portrait of Lady Dutton Colt, in brown dress, with white sleeves, 49in. by 40in.—140 guineas (Agnew); and N. Berchem, a rocky landscape with peasants and animals, 32in. by 44in.—200 guineas (C. Davis).

Lord Falkland's pictures included a river scene with a barge with three figures, two horses standing on the bank beyond, 47in. by 38in., this was catalogued as by J. Constable, R.A., and as such it was knocked down at Mr. William Cave's sale in 1854 at 150 guineas, and was resold four years later for £30; it is now stated to be the work of F. W. Watts, and realized 380 guineas (McLennan). The Massey-Mainwaring portion included the following:—F. H. Drouais, portrait of a lady in white and yellow striped dress, holding a fan, 35in. by 28in.—255 guineas (Lesser); and M. Van Musscher, a family group, 27in. by 23in.—165 guineas (Lesser).

JUNE 13, 1907.

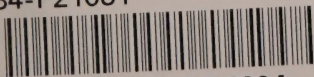
RHODES MEMORIAL AT OXFORD.

ELOQUENT TRIBUTE BY LORD ROSEBERY.

Lord Rosebery yesterday unveiled a tablet at Oxford University to the memory of Cecil Rhodes, and to commemorate the foundation of the Rhodes Scholarships. The tablet, which occupies a prominent place on the staircase of the examination schools, bears the following inscription, surrounded by a laurel wreath surmounted by the Rhodes arms:—"This tablet commemorates the foundation, A.D. 1902, of the Rhodes Scholarships by the munificence of the Right Hon. Cecil John Rhodes, M.A., Hon. D.C.L., sometime of Oriel College." There was a large company present. After a few introductory remarks by the Vice-Chancellor, President of Magdalen,

Lord Rosebery rose amid loud cheers to address the assembly. He said they had done him a great honour by inviting him to unveil the tablet which they had erected in memory of the benefaction of Cecil Rhodes. It was not difficult for one who was by an unfortunate accident in every sense the senior Rhodes trustee to say something about the illustrious man who had done so much for Oxford and for the Empire. He confessed it was with a slight disappointment, natural in one whose Oxford career was long ago, that the tablet was not to be erected in the old schools. That was where no doubt Mr Rhodes was examined in his time, and he rather hoped that the tablet might have been fixed there now. But these things were on the knees of the gods, and it was at any rate a noble opportunity for one who only recollected the old buildings to see the palace which they had erected now for the purpose of examination in Oxford. The character in which most of them honoured Cecil Rhodes was that of Empire-builder or great Imperialist statesman—(cheers)—and that was the character with which Oxford had always been accustomed to show itself in the gentlest and warmest sympathy. They selected the Duke of Wellington as their chief, though, if he were right, the Duke wore his cap the guilty of more than a quantity in oration. (Cheers.) Because he was a great not, but because he defended the Empire of the world.

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